

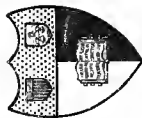
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**THE GIFT OF
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"Rare lymnyng with his dothe make appere,
"Marriage of Ann Hathaway with William Shakespere."

THE
SHAKESPERE MARRIAGE
PICTURE:

WITH

Critical Observations, Reflections,
Historical Memoranda, Correspondence, Literary Notices,
&c., &c., &c.,

By JOHN MALAM, Esq.

EDITED BY

J. C. HODGSON,

AUTHOR OF "MODERN SCIENCE AND THE BOOK OF GENESIS,"
"ORIGIN OF THE ZINCALI," "RUTH,"
"REXAN'S INCONSISTENCIES," "MODERN POETRY," "CAPITAL PUNISHMENT,"
ETC., ETC., ETC.

LONDON:

SIMPKIN, MARSHALL & Co., STATIONERS' HALL COURT.

S. W. THEAKSTON, PRINTER, SCARBOROUGH
1873.

John S Hart Esq
With Mr Malan's compliments.

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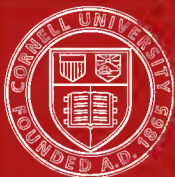
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P R E F A C E.

IN the production of the accompanying little work, the Editor has been greatly indebted to Mr. Malam, the proprietor of the picture of the "Shakespere Marriage," for a variety of notes, memoranda, suggestions, and other memorials bearing on the subject under review.

Mr. Malam has been all over London collecting together a store of *Shakesperiana*, in the shape of pictures, old engravings, books, and other archæological curiosities, which have shed an amount of light on the subject that cannot fail to make its impression on the intelligent reader.

Everything that has been discovered with reference to this question, has tended to confirm the view the Editor and his friends have taken of the matter. Stratford itself has been visited, and the result has only tended to deepen their conviction that there is nothing anachronistic about the picture, that it is genuine, and the production of the Elizabethan age. If this view be the correct one, the picture will turn out to be the most valuable archæological discovery of this century, illustrating as it does, that most interesting and curious ceremony, the espousals of Shakespere with Ann Hathaway, which, according to Halliwell, are said to have taken place in the "summer of 1582."

When the *Church* marriage was performed does not appear; but from the wording of the bond, it seems to have been deferred long enough to compel the contracting parties to consent to a somewhat hasty consummation, viz., after "one asking of the banns." The critical world has, hitherto, treated the subject superficially, and imported a considerable amount of *ipse dixit* prejudice into the discussion. Granted a fair spirit of investigation, and a fair and impartial verdict may be guaranteed, and any unfair attempt to put down the picture as worthless, will

redound on the heads of its promoters. Many eminent individuals, critics, connoisseurs, virtuosi, and gentlemen, have given their adhesion to the views held forth in this little work.

Let our readers read, and judge as wise men ; and, though the heavens fall, let justice be done, and Truth have her reward.

We may here add, that our mode of spelling the name of Shakespere is intentional, and more in accordance with ancient usage than the ordinary orthography of the present day.

August 4th, 1873.

THE MARRIAGE OF SHAKESPERE.

SHAKESPERE has rendered his name a household word throughout the world. He has been looked upon as a sort of universal genius, distributing the golden treasures of his mind, like so much *largess*, among his multitudinous admirers, and thereby winning "golden opinions and troops of friends." Few works have passed through more editions than the works of Shakespere; few writers have been so much written about, and few about whom there has been such an unanimity of sentiment: all, by common consent, have agreed to place Shakespere on the loftiest pinnacle of human glory, and enshrine him among the chiefest worthies in the Pantheon of Fame.

As a poet, a dramatist, a story-teller, a philosopher, a literary kaleidoscope, and a wit, he has been pronounced inimitable, and unrivalled. He seems to have deciphered the most mysterious hieroglyphics in which human nature has been characterized. Its infinite complexity has presented no impediment to his "intuitional consciousness." Whether the characters have been cunieform, Runic, or cabalistic, he seems to have apprehended their import at a glance, and stamped them with ineffaceable intelligibility. He has been a mine of wisdom to many generations of men, like the

Athenians of old, ever seeking some new thing for the gratification of their curiosity, their self-love, their vanity, their love of knowledge, or their boundless ambition in the realm of imagination and fact. Shakespere has dealt with the minute and the mighty, the insignificant and the infinite, the mean and the majestic, the beautiful and the base, the simple and the sublime, the trifling and the important, the wisdom and the folly, the joy and the sorrow, the love and the hate, the jealousy and the malevolence, the extravagant and the matter-of-fact, the fantastic and the horrible, the ideal and the real, behind the curtain that conceals the *arcana* of this wonderful world of man—a “mighty maze but not without a plan.”

What marvel if such a man—not one but all the world’s epitome—have been talked about, written about, speculated about, and turned about, more than the generality of his cotemporaries, and successors? And anything new that can be said, or brought to light, concerning the life of Shakespere, will ever be hailed with enthusiasm, and hope, and received with a sincere and affectionate desire that what may be considered *new* may also be accounted *true*. If we can do anything to people this enchanted land with realities, to add to the charms of Shakesperian landscapery a vivid outline of the bard himself, and some of his intimate friends, we shall not have laboured in vain in the work of rehabilitation.

BIOGRAPHICAL SKETCH OF OUR POET'S LIFE.

William Shakespere was the son of John and Mary Arden Shakespere, and was born in Henley Street, Stratford-on-Avon, on April 23, 1564, and was baptised on the 26th of that month, as entered in Latin in the vellum leaves of the old Parish Register.

His father, at this period, was a man of some importance in the town, and has been variously denominated a farmer, a butcher, a wool-stapler, and a glover, in all of which professions he seems to have been mixed up. In ~~1557~~¹⁵⁵⁷ he was chosen as "ale taster," an officer "appointed in every Court Leet, and sworn to look to the assize and goodness of bread, ale, or beer, within the precincts of that Lordship." He was allowed to be a "wise and discreet person." In the same year he married Mary Arden, the youngest daughter of Robert Arden, Esq., of Wilmecot, Warwickshire. She brought to him, as her marriage-portion, the estate of Ashbies, containing "fifty acres of arable land, six of meadow, and a right of commonage"—a goodly heritage in those days. During his prosperous days he was constituted one of the fourteen aldermen who presided over the local affairs of Stratford; and was subsequently elected to the position of bailiff, and thus became a magistrate. He continued to prosper till about the year 1577, when instead of adding to his prosperity, he was reduced to the necessity of diminishing it, and ultimately became so poor as to be

excused the poor-rate. Shakespere was then fourteen years of age; and was withdrawn from school to assist his father in his agricultural and other pursuits. While at school Ben Jonson gives him credit for learning "small Latinne and lesse Greeke."

Various opinions have been held concerning the youthful occupations of Shakespere. In 1693 the Parish Clerk of Stratford, who was then eighty years of age, said that he was "apprenticed to a butcher," and Aubrey confirms this statement by a concurrent opinion, and says that when the embryo poet "killed a calfe, he would do it in a high style, and make a speech!" The same gossip also says that he was a country schoolmaster; while Malone, with some reason, pronounces him an "attorney's clerk."

Modern writers have given him a more Protean reputation still, among the trades and professions of life, into which his works prove him to have had a marvellous insight. In his hot youth he seems to have acquired a taste for play-acting and play-writing (derived probably from his father, who was an ardent patron of the stage) which grew with his growth, and strengthened with his strength; and from this propensity we may ascribe the development of his talent as a dramatist and an actor. His whole after life was mixed up with histrionic matters, and few reliable incidents of his career have survived the vicissitudes of time and chance. He acquired an amazing popularity among his cotemporaries. The geniality of his nature as a wit, and a conversationist, and the versatility of his many-sided intellect, the honied sweetness and copiousness of his rhythmic and poetic flow, and the many other excellences of his character, endeared him to his numerous friends and associates, and

all who came within the sphere of his influence, which increased till the day of his death, and subsequently spread, in an accelerated ratio, through the length and breadth of the land.

As the marriage of Shakespere with Ann Hathaway, the fair maid of Shottery, is the subject of this pamphlet, we will at once begin to unfold our scroll of information on this important theme; first premising it with a few historic facts thereanent.

It has been allowed by all that the marriage of Shakespere took place soon after November 28, 1582, the date of the Latin bond, which, in recent times, was discovered in the Worcester Registry. The bond was signed by "Fulkes Sandells and John Richardson," and stampt with the initial seal of Richard Hathaway. To this was appended a statement, in English, declaring that William Shakespere and Ann Hathaway may "lawfully solemnize matrimony together," and, under certain conditions, be entitled to marry after "one asking of the banns," three being the ecclesiastical number; but it has never been ascertained when, or where the marriage herein set forth, was consummated.* No entry of the marriage has been

* The following is a translation of the Latin Bond :—

"Know all men, by these presents, that we, Fulke Sandells, of Stratford, in the County of Warwick, husbandman, and John Richardson, of the same place, husbandman, are held and firmly bound to Richard Cosin, gentleman, and Robert Warmstry, public notary, to pay forty pounds of good and lawful English money to the same Richard Cosin and Robert Warmstry, their heirs, executors and assigns; that the payment be well and faithfully made, we bind ourselves, and each one of us, and our heirs, executors, and assigns, for the whole and entire sum by these presents, having set our seals thereto.

"Given this 28th day of November [1582], in the 25th year of the reign of our Lady Elizabeth, by the grace of God, Queen of England, France, and Ireland, defender of the faith."

This bond must have been drawn up in Hathaway's lifetime, for his seal is attached to it; the marriage-license was afterwards appended, and dated as in the text, nearly

discovered in the Stratford register, it has been therefore conjectured that he was married elsewhere, in the diocese of Worcester. Malone thinks it may have taken place at Luddington, the curate of that place, the Rev. Thos. Hunt, having been the master of the Grammar School in Shakespere's school-days, and a likely person to have pronounced the marriage blessing. Unfortunately the church was destroyed by fire, and the register perished at the same time. We have therefore no means of determining the accuracy or inaccuracy of Malone's supposition; and the true date of Shakespere's marriage may be looked upon as irrecoverable; but that it happened soon after the bond was executed may be considered certain. Mr. Malam thinks the authorization attached to the Latin Bond to be the real and only marriage license. This is all that history and ourselves

five months after Hathaway's death. Hence we must look upon the Bond and the Licence as two distinct documents, in the latter of which William Shakespere is required at his own risk and expense, to hold the Bishop of Worcester "harmless" in marrying the betrothed pair.

Fulke Sandells and John Richardson seem to have been acting on behalf of some one; but we are not informed whether the £40 of the bond was for the benefit of the notary and the gentleman for services rendered, or was trust-money for a purpose not determinable *now*, and yet connected with the impending marriage.

The English addendum to this certifies that William Shakespere and Ann Hathaway may lawfully solemnise matrimony together after one asking of the banns, &c., &c.

May we not reasonably presume that the picture represents the *betrothal* of the pair during the lifetime of Hathaway; the notary, and the witness, being the same Robert Warmstry, and Richard Cosin (both of whom were subsequently mixed up with the marriage settlement), the man counting the dowry Richard Hathaway, and the woman his wife. The evidence is of the kind to warrant such an interpretation; but whoever may be the subordinate actors in the *two scenes* represented, the principal character is sufficiently recognisable to entitle us to regard the picture as a genuine antiquarian treasure, and the only one in which a portrait of Ann Hathaway may be said to be extant.

It will be seen that the name of Shakespere is not mentioned in the preliminary Latin bond, though both he and his betrothed are named in the words, in English, that follow, holding the Bishop of Worcester exempt from any ill consequences that may arise from the celebration of the marriage, which seems to have been deferred so long as to render the curtailment of the customary banns indispensable.

know about the matter, to which we append the fact that Shakespere was 19 years of age, and his bride 26-7, a disparity of seven or eight years. About six months after the drawing up of the marriage-bond, their first child was born, viz., on May 26, 1583, as inscribed in the register at Stratford. But, as it was customary in those days, to precede the regular marriage ceremony by a form of *hand-fasting*, or espousals, by means of a double, or gemmal ring—a ring ingeniously constructed to enclose the fingers of the betrothed pair—the birth of the child at this early stage after the legal marriage, may be assumed as perfectly *en regle*, and in harmony with the rules of legitimacy. J. O. Halliwell, one of the best of Shakesperian editors, states that the *espousals* of the lovers were celebrated in the *summer* of 1582, at which period Richard Hathaway was living, and a probable witness of the troth-plight. The parish register of Stratford will shew that it was usual for co-habitation to take place before actual marriage, and as Shakespere's first child was born six months after the legal marriage, we may naturally presume that this interesting circumstance was the result of the preliminary contract by espousals. That there was no impropriety attached to the fact is unquestionable; for it was customary, in all doubtful cases, to affix a mark of obloquy to the registered name, and as no such stigma is found there, we may dismiss the suspicion of illegitimacy from our minds altogether.

Bearing on this matter, we extract from Charles Knight's *Life of Shakespere*, Vol. i. p. 71, the following:—"In a work published in 1543, on the Christian State of Matrimony, we find this passage:—'Yet in this thing also, must I warn every reasonable and honest person to beware that in the

contracting of marriage, he dissemble not, nor set forth any lie. Every man likewise must esteem the person to whom he is *hand-fast*ed, none otherwise than for his own *spouse*; though as yet it be not done in the Church, nor in the street. After the hand-fasting, and making of the contract, the church-going and wedding should not be deferred too long.' The author then goes on to rebuke a custom 'that at the handfasting there, is made a great feast and superfluous banquet;' and he adds words which imply that the Epithalamium [or nuptial song] was at this feast sung, without a doubt as to its propriety, before going to church, where 'all sanctimonious ceremonies may with full and holy pride be ministered.' " In the *Encyclopædia Britannica*, vol. xx. p. 89, we read thus:—"With respect to Shakespere's marriage-bond, which has been considered to indicate haste and secresy, unfavourable to the reputation of Ann Hathaway, it appears that betrothment, generally preceded actual marriage, and was to be held sacred and binding." The article further says that, in illegitimate cases, the fact was "always carefully noted in the register."

In "Measure for Measure," Act iv. Scene 1, Shakespere makes the Duke say to Mariana, in reference to the action of the plot:—

"Nor, gentle daughter, fear you not at all.
He is your husband on a *pre-contract*:
To bring you thus together, 'tis no sin."

Again, in "Twelfth Night," Act v., Olivia says to the Priest:—

"Father, I charge thee, by thy reverence,
Here to unfold what thou dost know
Hath newly passed between this youth and me."
Priest. "A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;
And all the ceremony of this compact
Seal'd in my function, by my testimony."

In "Winter's Tale," Act i., Leontes indicates that troth-plight should precede co-habitation to prevent illegitimacy in the issue.

See also "The Tempest," Act iv. Scene 1.

The gemmal ring was used by the Anglo-Saxons. E. J. Wood, in his "Wedding Day in all Ages and Countries," says that this ring was "at first a mere love token, but was afterwards converted into a ring of serious affiance." It was variously formed, and sometimes appeared in the beautiful symbol of "clasped hands." At the time of betrothal the man put his finger through one of the hoops of the ring, and the woman hers through the other "this mode of betrothal was frequently performed in a solemn manner on the Bible, and in the presence of a witness."

Scott says that the custom of hand-fasting originated in Scotland at an early period, and was practised by the ancient Danes. By conforming to this custom a betrothed pair were permitted to live together as man and wife, till the rites of the church perfected the mutual agreement between the pair. It is clear, from all the evidence we have gathered, that the espousals of Shakespere and Ann Hathaway preceded actual marriage at church nearly five months, without bringing any stigma on either.

We shall now direct our attention to the picture of Shakespere's marriage, discovered in January, 1872, by Mr. H. W. Holder, of Scarborough, who has had thirty years' experience as a restorer of paintings, having gone through portions of the collections of the Duke of Leeds, Lord Cathcart, Lord Hawke, Lord Bolton, Sir C. Dodsworth, Sir Clifford Constable, Sir William Lawson, Sir Marma-
duke Wyvill, and numerous other gentlemen, for whom he

has restored upwards of 3,000 paintings ; and is now engaged in restoring the valuable collection (one of the finest in England) at Cave Castle, the property of C. E. Barnard, Esq.

Mr. Holder, being in London at this time, purchased of Mr. Albert, Museum-street, a group of four pictures, among which was a common-looking, dingy, neglected old picture, representing an ordinary marriage ceremony in the oratory of a private dwelling. Mr. Holder did not consider the work of any value, and would not have purchased it if the owner would have separated it from the lot, among which was an excellent landscape by Verboom, which attracted Mr. Holder's attention and tempted him to become a purchaser. A few weeks after he rubbed the unvalued picture over with a sponge, and was so pleased with the effect produced that he resolved to line, clean, and restore the picture. During the process of cleaning he discovered in the top corner on the left hand the following Elizabethan inscription :—

“Rare lymnyng with vs dothe make appere,

“Marriage of Ann Hathaway with William Shakespere.

“15—.”

This discovery enhanced Mr. Holder's interest in the picture, and he thought he had dropped on an antiquarian treasure exhibiting genuine portraits of the bard and his bride, and other cotemporary worthies, to whose identity, however, we have no direct clue. The picture had been lined, cleaned, and repaired apparently many years ago ; but this had been done with great care, as no part of the picture had been re-painted or altered, nor has Mr. Holder done anything to the picture to render it other than it was when he purchased it. This does away with the unwarrantable statement of the editor of the *Athenæum* (Sep. 21, 1872), to the effect

that it "seems doubtful whether the marriage group formed a portion of the original work; and even if it did whether the figures have not been altered. They certainly seem to have been considerably touched." An affirmation dogmatic enough, but destitute of any particle of evidence, and contradicted by Mr. Holder's solemn asseveration published in the columns of the same journal, Oct. 5, 1872. To this the editor appended an opinion, as gratuitous as it was unfounded, that the picture had *no reference to Shakespere*; attaching thereby no value to the inscription, or the strong likeness the principal figure bears, not to the Stratford Bust, but to the cast of Shakespere's face said to be in the possession of Professor Owen. The rest of the editor's remarks are purely conjectural, and more incredible than the facts he ventures to call in question. The *Guardian* for Oct. 2, 1872, makes the following observations:—"The male figure has the high cranium and blonde complexion traditionally assigned to Shakespere. The lady is in the late Elizabethan or early Stuart costume. The inscription, which is of the most importance, has been pronounced genuine, as far as antiquity is concerned, by several distinguished judges." The *Graphic*, Oct. 5, 1872, wrote thus:—"It appears to be the work of a third-rate Dutch artist, and is in very good preservation."

We may here observe that the editor of *Notes and Queries* seemed in the first instance to be favourably impressed by the evidence brought forward concerning the picture; but as soon as the *Athenæum* turned recreant and pooh-poohed the picture, he also followed suit after publishing one or two letters from Mr. Holder; but he withheld from publication another letter of his which satisfactorily answered the objections and queries that had been made. We think such

conduct both disingenuous and unfair, and the criticism offered in those journals anything but critical. The ex-editor of *Notes and Queries* went so far as to impeach the good faith and veracity of Mr. Holder's statement with regard to the *original condition* of the picture, and he further expresses a dogmatic opinion against it, at the same time admitting that he did not "claim to be a judge of old paintings!"—*Notes and Queries*, 4th Sec., October 19, 1872.

In a letter, withheld by the Athenæum, he (Mr. Holder) also wrote:—"The picture is neither a copy, nor the production of a Dutch artist . . . I believe it to be fully two centuries old." He would not say that it was painted at the time the espousals were contracted; but he was of opinion that it represented them.

After this all further correspondence was interdicted, and the public was *largessed* by a shower of editorial dust that prevented them observing what became of the picture, or how it at last disappeared. The translation of Paris was nothing to this.

A really critical judgment has not been passed on the picture, though every opportunity has been afforded the learned to do so. By its enemies it has been treated as the Duke of Gloucester is said to have treated the two infant Princes in the Tower! A mode of action more in harmony with the proceedings of a Council of Ten than with a judicial literary or Fine Art tribunal where impartiality ought to be the rule and not the exception.

DESCRIPTION OF THE PICTURE.

(Adapted from Mr. Holder's letter in the Scarborough Gazette, Oct. 28, 1872.)

In the foreground, seated in a high-backed chair, a cap on his head, a collar of white fur round his neck, a short jacket, breeches reaching nearly to the knees, beneath which are brown stockings, the garters tied in a bow with pendent ends, and shoes on his feet, is an elderly gentleman with a long grey beard. He is holding a pair of scales in his hand, and is in the act of weighing money.

An old lady is seated opposite, dressed in a white cap, a frilled collar, a short jacket with a girdle, a dark green dress, and shoes similar to her partner's. She is seated on an old carved stool, holding up her right hand, and pointing with her finger, as indicating that the amount of gold, or silver, weighed, is signalled by the dropping of a link from the long chain she holds in her other hand. To this chain is affixed a bunch of ancient keys of the later Roman period. It may be noteworthy to remark that the scales are similar in shape to those in the "Misers," at Windsor Castle, painted by Quintin Matsys. Between this quaint-looking couple is a table, covered with rich green cloth, bordered with an amber fringe, and on the table are scattered gold and silver coins. There are also two piles of silver coins, and a casket.

Behind the man is an antique cabinet, on the top of which are two casts, one a recumbent male figure, like Achilles; the other a lion sitting up, holding a shield, the form of which may be traced back to the period of Edward

the Second, or King John. Over this cabinet, and hanging on the wall, is a picture of "Tobit and the Angel." On the left corner, at the top, is the tablet with the inscription, to which we have drawn attention, and which is the clue to the real character of the picture. Between this tablet, and the picture of Tobit, is another picture, the subject of which is the vision and miraculous "Conversion of St. Paul." Beneath this is a doorway, with the door thrown wide open, concealing one of the door-posts; the opposite one however is visible, and is fluted, and has a carved capital. The flooring is tessellated. Through this doorway appears the marriage group, which consists of a notary, a witness of the ceremonial, and the bride and bridegroom. The costume of all is decidedly Elizabethan. The lady, who appears several years older than her betrothed—and this agrees with the real historic fact—wears a high cap, a frill, a dress fitting tight to her person, and cuffs on her wrists; while in one hand she holds a handkerchief. The bridegroom bears the traditionary form of Shakespere; he is dressed in black, and over his coat is thrown a short cloak. He wears a frill, and the usual pointed beard.

Between the pair is the priest, or rather notary, who wears a black clerical cap, and a black coat, with a broad sable collar. He is in the act of handfasting the pair. Behind the bridegroom is a male figure, who is witnessing the ceremony. His dress is similar to Shakespere's.

From this description it will appear that the *tout ensemble* is essentially Elizabethan, and clearly represents what the inscription designates the "Marriage of Shakespere with Ann Hathaway." It is certainly not the *public* marriage, for it is being celebrated in a private room, or oratory, the officiating mediator being a notary.

What have we before us then but the espousals, or handfasting, which took place privately in the summer of 1582? at which period the dowry, according to the picture, seems to have been weighed out and given by the parents of the bride, Shakespere's father, as will be seen, not being in a position to give a dowry. It has been intimated that there is a discrepancy between the *apparent* ages of the figures in the picture, representing the bride and bridegroom, and their *real* ages at the time of their marriage, or espousals. That Shakespere, at nineteen, might have a dignified demeanour, and even a pointed beard, is within the bounds of probability. Such precocious manifestations of hirsute adornment may be within the recollection of some of our readers, as having come under their observation. The style of dress worn by the lady gives a more staid and formal appearance to her, and makes her look older than such a lady would appear in more modern habiliments. The same argument will apply to the gentleman's dress. We see the same effect produced on the stage by the arrangement of costume. But as we do not positively affirm the picture to have been painted at the time of the espousals, (though *it may have been painted soon after,*) the artist, painting the marriage at a subsequent period, might prefer to depict them *as they would appear to himself*. If so we have a more faithful portraiture than the imagination might have drawn from the past. There is such an air of extreme reality about the whole picture that we can scarce doubt we are looking on a faithful reproduction of the marriage group. With regard to the elderly couple counting and weighing the marriage dowry, we have, for various reasons, (adduced below,) arrived at the conclusion that they, in all probability, represent Richard Hathaway and his wife; for though the former was dead

when the more formal marriage ceremony was solemnized, we have no proof that he was dead when the espousals took place. Hathaway was a yeoman in good circumstances, a man of substance, and in a position to give a reasonable dowry to his daughter, though we are unable to identify the house described in the picture, where the little nuptial episode is being enacted. But Shakespere's father had been reduced to a state bordering on indigence, and at the time of the espousals, was a poor man, and utterly incapable of giving a marriage portion. We have therefore no alternative but to relegate this duty to the more affluent Hathaway, who, seeing the affection subsisting between young Shakespere and his daughter, would naturally wish to see them solemnly affianced before his death, and be disposed to grant the usual dowry himself in consideration of the elder Shakespere's impecuniosity. But our object is not to establish the identity of the secondary figures in the picture; but the actuality of the scene depicted, and the genuineness of the likenesses of the principle characters in the *tableau*. The phraseology of the quaint inscription is quite in harmony with Elizabethan and early Stuart literature. The words themselves, the spelling, and even the caligraphy are old fashioned, and were in constant use in those days. In the first word of the verse, *Rare*, the form of the capital letter is traced in the Elizabethan fashion, the tail being drawn below the line. *Iymninge* is used by Shakespere himself in the 49th stanza of "Venus and Adonis," and literally means portrait-painting; and this word, in conjunction with the term *rare*, would imply that the subject of the artist's pencil was of an unusual character—a domestic scene with portraits of living persons attached. These were rare subjects in the sixteenth century,

when painting was an almost unknown art in England, and Flemish artists and portrait painters were alone encouraged by the rich and the noble-born. It has been asserted that the term "limning" never had any referencé to painting in oil colours—a dogmatic assertion unsupported by an atom of proof. In the 49th stanza of "Venus and Adonis" we read:—

"Look when a *painter* would surpass the life,
In limning out a fair proportioned steed,
His art with Nature's workmanship at strife,
As if the dead the living should exceed."

This would be, as our picture is said to be, a "rare limning," and refers as much to painting in oils as in water colors, if not more so.

In fact the above quotation is so much in apposition with the words of the inscription, that one might reasonably imagine that Shakespere himself had concocted them for the painter.

In the "Universal Magazine," published in 1748, is an engraving entitled "The Art of Limning," *in which painting in oils is represented in a variety of portraits!**

The style of the inscription, the costume and the furniture, would favour the idea that the picture was the work of

*We append the subjoined definitions of *limner* and *limn*:

LIMNE—or paint with colours.

LIMNER—or one that painteth with colours.—*Minsheu's Guide to the Tongues, folio*, 1627. 10s. 6d.

LIMN.—To draw after the life, and paint in proper colours, either in oil or crayons.

LIMNER.—An artist that paints or draw things in their natural colours or proportions.—*Dyche and Pardon's Dictionary, eighth edition*, 8vo., 1754. 2s. 6d.

LIMNER.—A painter, a picture maker.

LIMN.—To draw, to paint anything.—*Perry's Synopsis of Johnson's Dictionary*, 8vo., 1805. 4s.

an Englishman, and not of a Dutch artist as has been suggested—to shoot, at a venture, why may it not have been painted by Joseph Taylor, or Richard Burbage, both artists and intimate friends of Shakespere: the former was a favourite pupil of the bard, and the latter was “devotedly attached to Shakespere.” The remainder of the spelling in the sentence is of a similar character: we have *vs* for us, *dothe* for doth, *appere* for appear, and *Shakespere* for Shakespeare, quaint words which also appear in the marriage-bond. The name of Shakespere has been variously spelled in the Warwickshire records—it has been written Shaxpere, Shagspere, Shakespeare, Shakespiere, &c.; but Sir Frederick Madden, in his letter to the Society of Antiquaries, affirms that the Poet’s signature was Shakespere, as it is spelt in our picture-tablet, and as it was spelt in the ancestry of the Poet. Burbage, in 1588, wrote of him thus:—

“ And Shakespere, thou whose honey-flowing veine,
(Pleasing the world) thy praises doth obtaine, &c.”

Weever, in 1599, calls him “honie-tongued *Shakspere*.” Antony Scoloker, in 1604, speaks of “friendly *Shakespere’s* tragedies.” Thomas Freeman, in 1614, apostrophises him thus:—

“ *Shakespere!* thou nimble Mercury, thy braine,
Lulls many hundred Argus-eyes asleepe;
So fit for all thou fashionest thy veine.”

The witness of the above cotemporary writers is of more value than all the conjectural evidence that can be brought forward, for they evidently give the most commonly accepted spelling of the name. Moreover, the autograph of Shakespere, on the fly-leaf of a book of his,—Montaigne’s Essays, 1603,—is spelt so; but in the will it is written Shakespeare. Reverting to the abbreviated date 15——, it may be note-

worthy to observe that the figure 5 nearly corresponds with the *fac-simile* of the same figure in the date that appears in the parish register, at the page where Shakespere's birth is recorded. And again, in the date of Shakespere's burial, Apr. 25, 1616, the register exhibits the same form of 5: it may also be seen on the facsimile of Admiral Howard's seal; on Holbein's picture of the Earl of Surrey, the engraving of which is in the British Museum; and on a picture of Queen Elizabeth's Porter, by Zuccherò, at Hampton Court. Such undesigned coincidences and simplicity of arrangement, have an air of authority, which no picture got up for an ignoble purpose can possibly present, and tend to support us in our endeavour to accord the work our most respectful consideration. The picture looks old enough for a sixteenth century picture — as for its remaining so long in 'obscurity, like many other things it has verified the adage "out of sight out of mind;" till, by another turn of Fortune's wheel, it may "wake up and find itself famous," in the noontide glare of popularity. As we observed before, the sixteenth century, in England, was not favourable to art in the direction of our picture, and if some obscure artist were privileged to depict the marriage of Shakespere from the life, what marvel if his labour of love should have shared the artist's obscurity, and escaped the observation of the "gatherer of unconsidered trifles," the antiquarian, and the "expert?" Recurring to the house where the marriage is being performed, we may remark that Bacon, in his Essay on Building, describing the household side of a mansion, says:—"I wish it divided at the first into a hall and a chappell, with a partition betweene." The picture represents a hall and a partition, and the room where

the marriage ceremony is depicted may be the chapel or oratory. Bishop Hall, in his poem "A Deserted Hall," mentions the marble pavement; and in this picture the hall floor is tessellated in black and white marble.

Harrison, an old author, says of gentlemen of the period, that they were in the habit of wearing a gown, coat, or cloak, of "brown, blue, or puke, with some pretty furniture of velvet or furre." This answers to the picture: the figure we call Hathaway wears a brown coat trimmed with fur, and there is velvet on his belt. The velvet cap, the shoes, the garters tied round the knee, are indicative of the costume of the Elizabethan age; it was also customary for ladies to carry a bunch of keys attached to a chain; so there is nothing anachronistic about the picture, either in fact or appearance, for the paint is singularly hard and unfriable; it is, as Mr. Holder remarked in one of his letters, as "hard as ivory," and bears every mark of antiquity.

PORTRAITS AND BUSTS OF SHAKESPERE.

Several portraits and busts of our hero have been executed; some of them are supposed to have been taken while Shakespere was alive, and convey a tolerably accurate and more or less artistic idea of the great dramatist. The most trustworthy of these productions are considered by some to be the Jansen and the Droeshout Portraits—the latter appeared on the title-page of the first folio edition of his works, published in 1623.

Ben Jonson, who knew Shakespere well, bears poetic testimony to the accuracy of the engraving, and the fidelity of the engraver. The Stratford Bust, said (probably on insufficient grounds) to have been executed from a cast taken after death, is considered to have a great resemblance to the Droeshout Portrait. But while the latter is distinguished by a smooth brow and flowing hair, the former exhibits a dinted brow and a bald head. Again, the bust is adorned with a turned up moustache and imperial, while in the print they are but faintly shadowed forth. The bust was formerly coloured to resemble life. "The eyes were painted a light hazel, the hair and beard auburn, and the hands and face flesh-color; the doublet or coat was scarlet, and covered with a loose black gown without sleeves. The upper part of the cushion was green, the under part crimson, and the tassels gilt." This is thought to be an authentic description of the Bard's personal appearance. But we are inclined to dispute this

opinion, and agree with Mr. E. T. Craig, author of "Shakespeare and Art," that the bust is not a faithful representation of Shakespeare. Mr. Craig says :—"The face of the bust belongs to the true Warwickshire type It is broad, and the cheek-bones are low; the jaw heavy, and rather massive; the cheeks round, full, fleshy and flaccid. The upper lip is very long, and the moustache is coarsely cut; the tuft on the chin rather thick, and rudely indicated. . . . The face has a cheerful, jovial, life-like look in the expression; but the features are not indicative of sensibility or refinement." Hain Friswell says :—"The skull is a mere block . . . it has no more individuality than a boy's marble!" The cast (supposed to have been taken from Shakespeare's face after death, and formerly in the possession of Professor Owen, at the British Museum,) was discovered about twenty years ago, and has a greater claim than the bust to be considered authentic. Hain Friswell says :—"The cast bears some resemblance to the more refined portraits of the Poet." On the back of the cast is the date, A.D. 1616. Our portrait is more like the cast than the bust, to which it bears small resemblance. There is an engraving of the Shakespeare bust in a book by Howe, dated 1709, which exhibits a remarkable difference between it and what now passes for the bust, and proves how much the latter has been altered both in feature and attitude; and also in the accessories.

Rowe's engraving more resembles our picture than the bust as it now appears. Professor Owen, and other eminent men, recognised Shakespeare in Sarony's photograph of the picture at a glance, and the former sent Mr. Malam a photograph of the cast, to which our picture bears a remarkable resemblance.

About fifty years ago a silver ring was found at Stratford among the rubbish of an old house. It was sold for a few shillings, and is now in the possession of Mr. Starr, of Hull, who showed it to Mr. Malam. The ring is in good preservation, and on the inner side are engraved the words "Shakespeare to his deare woman," and on the outer side the bust of Shakespere, which our picture also strongly resembles. The lettering is of a mixed character, partly old English and German text. There is no date on the ring, but it was evidently coeval with the time of Shakespere.

Upwards of a hundred years ago it was a disputed point whether the bust of that period had any resemblance to Shakespere. The monument in Westminster Abbey may be of an ideal character, and yet may be more like the real Shakespere than the bust at Stratford.

The Chandos, the Lumley, the Jansen, the Felton, and the Stratford Portraits assume to have been painted during, or soon after, the Poet's life-time; and probably were, but with different degrees of accuracy, according to the skill of the artist. Of these portraits, the one by Cornelius Jansen is esteemed the most faithful. It is also like the cast. In the right-hand corner are inscribed the age of the poet and the date of the picture thus:—"ÆT. 46, 1610."

Mr. Craig says of this portrait:—"It is a valuable work of art, and is regarded as a genuine portrait of Shakespere." But "as Jansen did not arrive in England till 1618, two years after the poet's death," he says, "it is impossible to avoid the conclusion that the best of the Jansen portraits has been painted either from the mask or one marvellously like it." In an old painting at Stratford, from "The Taming of the Shrew," said to have been painted by Thomas Hart, a

nephew of Shakespere, "is the figure of Shakespere himself. In this old picture he has the physical proportions and physiognomy indicated by both the mask and the Jansen portraits." Mr. Craig says that these portraits pass the *phrenological* ordeal "well and satisfactorily, while all the others fail in some essential feature or combination."

Thus has art been busy with Shakespere's personal appearance, and in the various portraits and busts of Shakespere, we trace the traditional resemblance sufficiently marked to establish their mutual identification; and the figure of Shakespere in our picture is distinguished by the same family likeness.

The following are Ben Jonson's lines on the "Droeshout Portrait :"—

"This figure that thou here seest put,
It was for gentle Shakespere cut ;
Wherein the graver had a strife
With nature to outdo the life :
O, could he but have drawn his wit
As well in brasse as he hath hit
His face : the print would then surpass
All that was ever writ in brasse.
But since he cannot, Reader, looke
Not on his picture, but his booke."

Droeshout was a London engraver and a contemporary worthy. Under the portrait are the words:—"Martin Droeshout, *Sculpsit, London.*"

Referring to the Stratford bust, Leonard Digges, in the folio edition of Shakespere's works for 1623, thus writes :—

"Shakespere at length thy fellowes give
The world thy works ; thy works by which out-live
Thy tomb, thy name must ; when that stone is rent,
And time dissolves thy Stratford Monument,
Here we alive shall view thee still."

His works are here considered his best monument—a faithful reflection of his many-sided character.

We will now refer to an exceptional portrait, "The Dunford Portrait." *Notes and Queries*, for Oct. 26, 1872, 4th Sec. x 143, 214, 278, 320, in a note appended to Mr. Holder's, recommended the public, before judging our picture, to read "Wivell's Inquiry into the History, Authority, and Characteristics of the Shakespere Portraits."

This leads us to refer to the Dunford Portrait, and its history (for to this the editor most probably alluded). This portrait was *professedly a newly discovered* picture in the possession of "James Dunford, Printseller, Great Newport-street, London, Feb. 1, 1815." It was to be "engraved in mezzotinto" by Charles Turner." It was subsequently engraved by Sharp, R.A. To the advertisement and prospectus was added a description of the portrait, which concluded as follows:—"Of its authenticity the proprietor need only say that in addition to its close resemblance to the statue at Stratford, and the print in the first folio edition of his plays, upwards of five hundred persons of competent judgment have concurred in opinion that it is a genuine portrait from the life."

Now this portrait was *not* a genuine one, and the proprietor knew it was not, for it was painted by E. Holder, the present H. W. Holder's late father, but with no intention of palming it on the world as an original production from the life. He sold the picture (framed in a *new gilt* frame) to Mr. Dunford, and *told him it was one of his own manufacture*; but when Mr. Dunford saw so many eminent judges running wild about the supposed authenticity of the work, he suppressed what he knew about it, and favoured the imposture.

We insert a copy of a memorandum found in the

paint-case of E. Holder, senr., after his death, and now in Mr. H. W. Holder's possession. "This portrait of Shakespere I made by alterations on an old portrait of a French priest (never intending to ask much for it). I sold it, with a *new frame*, to Mr. Dunford, for £4 10s. He called on me, about a week after, and said he wished me to step down to his house, as he had got a great bargain in it (the picture), and would not take a thousand pounds for it. I told him the truth about it, and all and everything but *how* I made the alterations. He said he would defy me to deceive him in that way, much more the artists who had pronounced it genuine. He had it engraved twice, and charged a guinea for each print. He sold the picture, and the late Mr. Smith, Printseller, told me that he knew he realised more than a thousand pounds by it. E. H."

This information is derived from original documents. As Mr. Dunford had *defied* Mr. Holder, senr. to deceive him, he painted out of an old portrait an "Andrew Marvell," and sold it to a dealer who managed to pass it to Dunford, who sent for Mr. Holder, saying he had found an antiquarian treasure. Mr. Holder requested to see it, and as soon as it was brought before him he exclaimed, "Why, I altered that very picture out of an old painting;" and to prove his words he, with spirits of wine, removed a portion of the paint, and showed what was underneath, after having first named the article. When Dunford was convinced, he desired Mr. Holder *not to say anything about it*.

The history of *our* picture is quite of another character. The editor of *Notes and Queries*, in referring the public to "Wivell's History," where the history of the Dunford portrait is found, probably wished the public to observe how Mr.

Holder's father was mixed up with this *spurious* old portrait; but as we have shown, with no fraudulent intention of making capital out of it; and that Mr. Holder, jun., might be attempting to get up a similar deception. This would be visiting the sins of the father on the son with a vengeance! But the editor (if he meant this) will find the two cases not at all parallel; for we have adduced the testimony of the original proprietors, showing that Mr. Malam's picture, while in their possession, was always known in the family as the "Shakespere Marriage," and that Mr. Holder dropped on it, as it were, by a mere accident, and did not know what it represented till, in cleaning it, he discovered the inscription, which, next day, was deciphered by a friend (Mr. Delamere of Scarboro,') who happened to enter Mr. Holder's studio.

In the course of this pamphlet we have proved that Mr. Holder has neither added to nor taken away from the picture; as it was in the *beginning* so is it *now*.

The editor also said that we had not given "the opinions of competent judges who saw the picture when in London." We reply that we have given the opinions of all who have cared or dared to give an opinion; we cannot give what we have not received.

The picture, like the Bible, is still in existence, to bear the brunt of the minutest investigation, and cannot be put down by mere sciolists; and we challenge the "expert" to present his analysis and give *his* opinion.

The "Marriage of Shakespere" has this advantage over every other picture of Shakespere, it contains the only portrait extant of Ann Hathaway, and probably of Richard Hathaway and his wife, not to mention the notary and the witness, who must necessarily be left under the veil of

anonymity, unless we adopt the suggestion made in a previous page that Robert Warmstry and Richard Cosin may be the parties represented. We summarise our observations concerning the picture, thus:—We believe it represents the espousals, which are designated under the generic term marriage, as written in the inscription; that the portraits are genuine likenesses of real persons; that two of those individuals are William Shakespere and Ann Hathaway; that the elderly couple counting the money, are, *prima facie*, Richard Hathaway and his wife, the parents of the bride; for it is but reasonable to believe that Shakespere would be troth-plighted in Hathaway's, or, (as in the picture,) probably in some more honored dwelling, with a tessellated floor, rather than in his own father's, and not put the *onus* of *visiting him on the bride*—that the writing is as old as the picture, and characteristic of the period in which it is assumed to have been written; that it is the work of an English, and not of a Flemish artist; that it is homogeneous in its parts, and contains no interpolations; that there is every probability of its having been painted during the lifetime of Shakespere,—the quaintness of the costume, the attitude of the figures, the air of reality cast over the whole, the counting of the dowry, the troth-plight, and the privacy of the ceremony, together with every other accessory, all tend to carry conviction to the beholder that he is looking on a fair representation of the interesting ceremony of *hand-fasting*, that bound together, for life till death, the fortunes of the Shakespere and Hathaway families, in the summer of 1582.*

* It has been suggested that the espousals may have been enacted in the house of Miss Mowbray, who was a great friend of Ann Hathaway's. The tessellated pavement, and the other accessories of the picture would seem to indicate that the *espousals* took place in the mansion of a lady or gentleman of her class in life.

The custom of giving a marriage dowry (which may be traced to a very early period) on the day of espousals, is alluded to, in numerous instances, in many of Shakespere's Plays. In the "Two Gentlemen of Verona," Act iii. Scene 1, the Duke says :—

"Then, let her beauty be her wedding-dower;
For me and my possessions she esteems not."

In the "Taming of the Shrew," Act iv. Scene 4, Baptista says to the Pedant :—

"Right true it is, your son Lucentio here
Doth love my daughter, and she loveth him;
And therefore, if you say no more than this,
That like a father you will deal with him,
And pae my daughter a sufficient dower,
The match is made, and all is done."

In "All's Well that Ends Well," Act ii. Scene 3, the King exclaims :—

"What should be said?
If thou canst like this creature as a maid,
I can create the rest; virtue and she
Are her own dower; honour and wealth from me."

And, at the end of the play, he says :—

"Choose thou thy husband, and I'll pay thy dower."

Among the Athenians the "wife's dowry was settled at the espousals." It is not necessary to quote more on this head; the practice of troth-plighting, and the giving a wedding dowry to the bride was universal in England, where men even swore "by their troth."

Reverting to the casket on the table, in the Shakespere marriage picture, we are reminded of the casket in Portia's house, in the "Merchant of Venice." Portia says :—

"Go, draw aside the curtains, and discover
The several caskets to this noble prince.—
Now make your choice."

The Prince proceeds :—

"The first, of gold, which this inscription beare,—
'Who chooseth me shall gain what many men desire';
The second, silver, which this promise carries,—
'Who chooseth me shall get as much as he deserves';
The third, dull lead, with warning all as blunt,—
'Who chooseth me must give and hazard all he hath.'—
How shall I know if I do choose the right?"

Portia.—"The one of them contains my picture, prince;
If you choose that, then I am yours withal."

As might be expected, the ill-favoured looking casket was despised by the aspiring and ostentatious prince, and he laid his hand on the golden casket; but, as is too often the case, it was full of dead men's bones. The Prince of Arragon is the next aspirant to Portia's favour, and, in his assumption of personal merit, he selects the silver casket, and a terrible rebuke humbles his pride and vanity—he is greeted by the “portrait of a blinking idiot.”

Bassanio is the next suitor. He loves Portia and she loves him, and he is eager to make his choice. He pauses at the casket of gold, and moralising on the deceit, masked by a fair appearance, says:—“The world is still deceived with ornament, in law, in religion, in battle, and in woman.” For these reasons Bassanio turns from the golden casket, and rejecting the silver one, which he terms a “pale and common drudge 'tween man and man,” elects the

“Meagre lead,
Which rather threatens than doth promise aught,
Thy plainness moves me more than eloquence.”

Bassanio wins the prize, and he and Portia are betrothed there and then.

Portia says:—

“My gentle spirit
Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine, to you and yours
Are now converted: but now, I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself: and even now, but now,
This house, these servants, and this same myself,
Are yours, my lord: I give them with this ring.”

Again, in “Timon of Athens,” Act i. Scene 2, Timon says:—

“The little casket bring me hither!”

See also the 15th Stanza of the “Rape of Lucrece.”

Old Time may have concealed, in the marriage picture, an archæological treasure, as valuable as the portrait in the leaden casket was to Bassanio!

It has been said that *green* was a favourite colour in the sixteenth century. Shakespere, in the "Rape of Lucrece," 57th stanza writes :—

" Without the bed her other fair hand was,
On the *green* coverlet, whose perfect white
Show'd like an April daisy on the grass."

It has also been suggested that when Falstaff was in *articulo mortis*, the sight of the green coverlet may have moved him to "babble o' green fields." Collier's "old corrector" says that Falstaff's green fields should be read *green frieze*. A quotation from Shakespere reads thus :—

" His nose was as sharp as a pen on a *table of green frieze*."

We have somewhat minutely traced the archæology of our picture, and found nothing anachronistic in it, but everything that might have been expected in an original picture of the sixteenth century. If we had actually seen the picture painted at the time insisted on, the details could not have presented a more faithful reproduction of an interior (similar to the one we have quoted from Bacon) of an Elizabethan mansion, with pictures on the walls, its characteristic furniture, &c.; of the formularies incidental to sixteenth century *sponsalia*, and of the costume of cotemporary worthies taking part in the espousals.

In Ann Hathaway's cottage, at the present day, is an antique chair, the exact counterpart of the chair occupied by the dignified money-counter of our picture, but minus the arms, which utterly refutes the opinion of a London antiquarian that the furniture of the picture is not of the right date, implying thereby that the abbreviated date, 15—, on the picture is of no value as a guide to its age. We may here observe that in a picture (of Sir Thos. Remington and

family) dated 1647—which Mr. Holder is engaged in restoring—is a girl sitting in a chair exactly like the one in our picture. The hall pavement is also the same, as well as the material on which it is painted. In Henry the Seventh's chapel, in Westminster Abbey, is a lion holding a shield (as in the picture), a fact which, in some degree, strengthens the view we have taken of the antiquity of the picture. It is singular that in High Street, one of the oldest streets in the town of Stratford, with much wood carving about, and the quaint letters T. R., and A. R., there should be the date on it, 1596, the year the Coat of Arms was granted from Her Majesty's College of Arms to John Shakespere; and on the left hand side of the lower window is a lion standing up, in the act of holding a shield, or something, which is, however, cut off by the frame-work of the window.

We shall now proceed to lay before our readers a few extracts from letters received from various gentlemen, whose attention has been arrested by the subject. In a memorandum of Mr. Albert's, who sold the picture to Mr. Holder, he states that the subject of the picture was unknown to him, as was also the fact of an inscription being on the picture at all. Messrs. Silver & Son, of Reading, in a letter, dated September 25th, 1872, state that they sent the picture to Mr. Albert; that, previous to this, it belonged to W. J. Clarke, Esq., Elm Lodge, Oxford Road, Reading, and that it had been the property of the late Mr. Williams, of Chauntry House, near Maidenhead, whose daughter was married to Mr. Clarke. Mr. C. Williams stated in a letter from Carton, Attleborough, Norfolk, dated September 30th, 1872, that the picture (which had been in the possession of the family forty years) probably came to his late father from

a relative of his, named Nucella, who had a small collection of pictures, and died at Hamburg.

In two subsequent letters Mr. Williams wrote :—

DEAR SIR,

CARTON, ATTELBORO', 25TH OCTOBER, 1872.

I regret I can obtain no further information respecting the picture. I can well remember that the picture, when in my father's possession, was always called the "Shakespeare Marriage," though I feel sure no one was aware of its age.

J. Malam, Esq.

Yours respectfully,

C. WILLIAMS.

And again, November, 10th, 1872, he writes to say that no member of his family was aware of the existence of an inscription on the Shakespeare picture. We need not marvel at this, when, from Mr. Holder's testimony, we know that the picture was densely overlaid with the dirt, and smoke, and varnish of years. The lettering, by very close inspection, was only faintly discernible to the eye; and was designedly left untouched by the restorer. At an earlier period a similar incrustation may have caused the picture to escape recognition as more than an ordinary "domestic scene," which would attract no particular attention, and would account for the neglect it seems to have experienced in the past.

The following letter from G. M. E. Campbely, of Plymouth, may be interesting :—

26TH OCTOBER, 1872.

SIR,

Having written the snbjointed with an intention of sending it to "Notes and Queries," I have considered it might possibly be more useful in its purpose if sent direct to you.

Notes and Queries, s. 4, x.x., p. 334. "The Picture of Shakespeare's Marriage." It has been said [in the *Athenæum* for October, 1872] that no picture of a domestic scene was ever painted before the Restoration. In reply to this statement, we have the group of three children playing with oranges and cherries, exhibited by Her Majesty in the first special Exhibition of National Portraits, at the South Kensington Museum; and in the revised edition of the Catalogue of April, 1866, numbered 58, and assigned to Jan-de-Mabause; No. 654, the family of Robert Dormer, first earl of Caernarvon (dated 1643). There is a decided action represented in this group. To these may be added the remarkable picture existing at Longleat House, representing a family party at table in dress of not later than the 16th century. If so many pictures, representing family scenes, were exhibited in a collection professedly of portraits only, it is clear that there is some mistake in the foregoing assertion.

I am, Sir, your obedient servant,

H. W. Holder, Esq., Scarborough.

G. M. E. CAMPBELY.

Sir John Gilbert, R.A., &c., of time-honoured artistic renown, wrote thus to G. L. Craike, Esq.:—

BANBURY PARK, BLACKHEATH,
26TH OCT., 1872.

MY DEAR SIR,

Yesterday I by chance came upon something which may possibly throw some light upon the mysterious picture of the Marriage of Shakespere.

I find in vol. 2, p. 219, of Haydon's Autobiography an account of his visit to Stratford-on-Avon; he goes to Charlote, and obtains admission to the house. He says:—"The hall is nearly the same as when Shakespere was brought to it. I saw the old staircase, and a collection of pictures with a good one or two among them;—one a genuine Teniers of his marriage." Of whose marriage? Shakespere or Teniers? Here, probably, is something to commence enquiries upon. It would not be very difficult to get a sight of the picture here mentioned by Haydon. I cannot make it out. Surely, if there was at Charlote a picture of Shakespere's marriage, we should all have heard about it long ago; it would be copied and engraved over and over again.

Very truly yours,
JOHN GILBERT.

To clear up the mystery of Haydon's observation, Mr. Holder has been to Stratford, and has ascertained from the proprietor of Charlote Hall (who courteously shewed him his whole collection of pictures, busts, &c.) that the marriage referred to in Sir John Gilbert's quotation is that of Teniers, and not of Shakespere.

A letter was addressed to the eminent publisher, Mr. Macmillan, of London, from the Royal Archæological Institute for Great Britain and Ireland, soliciting an inspection of the picture, and offering to bring it before the society for investigation. Mr. Malam gladly acceded to the request made to Mr. Macmillan, and the picture was duly forwarded to the Institute; but, for some unexplained reason, the Institute ultimately declined to carry out its original intention, and the picture was returned. This was considered by Mr. Malam and his friends to be both unfair and discourteous—in fact an insult. To put Mr. Malam to the trouble of forwarding the picture to the Society, and then summarily to return it without assigning any reason, or tendering any apology, was scarcely in accordance with the recognised usages of polite

society. It is not for us, however, to offer to elucidate, by conjecture, a form of action so inexplicable, and we leave the matter as it stands.

We publish the society's letter, it runs thus :—

ROYAL ARCHÆOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.
16, NEW BURLINGTON ST., 10TH OCTOBER, 1872.

SIR,

I have been informed that you are in charge of the very curious picture, which is supposed to represent Shakespere's Marriage, and which has been lately acquired by Mr. Malam.

The picture is of the greatest possible interest to Archæologists, and as the session of this Institute commences on Friday, the 1st of November, I am desired by the council to beg the favour of having the opportunity to discuss the merits of the picture on that occasion.

Should you kindly assent, the picture might be forwarded, at your convenience, to the rooms where the monthly meetings are held, and every possible care shall be taken of it.

I remain, faithfully yours,

A. Macmillan, Esq.

JOSEPH BURTT, Hon. Sec.

After this episode, in the history of the picture, Mr. George Scharfe, who had seen the work, was applied to by Mr. Malam, who inquired his terms for passing a judgment on it. Mr. Scharfe, in reply, said he was not then prepared to hazard an opinion.

A connoisseur of old pictures, in London, whose name we, by request, withhold, has expressed a *guarded* opinion of the picture, admitting that it appeared to be quite old enough for the period assigned to it; but observed that Shakespere appeared much older than he was at the period of the espousals or marriage, and that the writing in the corner did not seem to be coeval with the rest of the work. He concluded with the remark that "should the figures turn out to be genuine portraits, the picture will be of great interest and value." Concerning this disparity of age, we have accounted for it in a previous page, and maintain our opinion that the inscription is contemporaneous with the picture.

A FEW REMARKS ON ENGLISH ART IN THE SIXTEENTH CENTURY.

English art was a thing almost unknown in this century, as well as in preceding centuries, posterior to the Saxon period, when the English illuminator was pre-eminent; when church walls, religious shrines, and missal books exhibited the gorgeous colours of the art-devotee and decorator. This barrenness in the field of English art, arising from a variety of causes, such as the "Wars of the Roses," the "Suppression of the Convent Schools," and the "Institution of Grammar Schools," and other revolutionary characteristics of the times, unfavourable to the cultivation and development of "high art," afforded scope for the instruction and encouragement of the Flemish school of painters, who in the sixteenth century, sought the patronage of the rich and powerful, and reigned without a rival till the Restoration! The works of English artists—if there were any—lingered in the shade of obscurity where they were executed; for the wealth of the high and mighty was poured into the hands of strangers, who filled the land with their fame as artists and portrait painters. We may date the dawn of English art from the rise of Hogarth, who has been termed the first English painter *par excellence*; not that there were not native artists before him, though none had stamped the individuality of his genius on the school of art as Hogarth did.

It is only within the past 100 or 150 years that English artists have achieved such wondrous results, and made England as great in the world of art as she is in political power, science, philosophy, and literature. Before this brilliant period the land was a barren wilderness from Dan even to Beersheba, and the realm of art a *terra incognita*, with here and there a stray explorer timidly striving to penetrate the darkness and plant a miniature oasis in the universal waste. Under such circumstances, a painting of Shakespere's marriage by an English artist might very easily escape notice, and remain a hidden treasure to an undiscerning and unappreciative age; and ultimately be lost to all recognition under the smoke, the dust, and the smut of all-obliterating time.

It has now been exhumed in the presence of an age made sceptical by repeated imposture; but as all that has hitherto been brought to light concerning the dilapidated stranger is of a *bona fide* character, we have reason to hope that confidence will be restored, and a calmer spirit of investigation take up the matter, and endeavour to arrive at an unprejudiced verdict.

SHAKESPERE AFTER HIS MARRIAGE.

Shakspere's first visit to London seems to have arisen from the law proceedings of Sir Thos. Lucy, of Charlecote, who had got to hear of the poet's skill as a *deer stealer*; for this assumed fact we have the authority of Davies, Rowe, and Oldys; but it is not mentioned by Aubrey, the first historian of Shakspere's life. So we must give our dramatist the benefit of the doubt, whether or not he ever took part in a deer-raid in Sir T. Lucy's park. Shakspere's father was, at this time, involved in law entanglements, resulting in a chancery suit, and was imprisoned; these facts seem to have inspired young Shakspere with a desire to better his fortunes by an exodus to the great metropolis. His father's poverty and distress must have been very painful to his son, and would naturally induce him to try to devise some means of extrication. The following account (of a traditionary character) of his visit to London was originated by Sir William Davenant, a cotemporary of Shakspere:—"When he came to London he was without money and friends, and, being a stranger he knew not what to do, or how to support himself. Coaches not being in use, in those days, and as gentlemen were accustomed to ride to the playhouse, Shakspere, driven to the last necessity, went to the playhouse door, and earned a little money by taking care of the gentlemen's horses. His diligence and skill in this occupation attracted notice, and his business increased in such a degree that he had to hire boys to assist him, and they were called for a long time after

‘Shakespere’s Boys.’” Some of the players were so charmed by his acuteness and conversation, that a connection was struck up, and he soon distinguished himself, if not as an extraordinary actor, at least as a ‘fine writer.’” Such was the alleged commencement of Shakespere’s career in London, and the beginning of a reputation that never flagged to the day of his death, and continues unabated to the present hour. His income is supposed to have rapidly increased, and he soon became a shareholder in the Globe and Blackfriars theatres. In 1596 his father seems to have recovered from his pecuniary embarrassments and applied to the Herald’s College for a grant of arms which were assigned to him, and all things went prosperously with the Shakespere family. The death of the poet’s first-born son this year was a great blow to them, the coat of arms is thought to have been solicited and obtained on his account; most probably in consideration of services rendered, by Shakespere’s ancestors, to Henry VII.

In 1597 Shakespere purchased the “Great House,”—the best house in Stratford,—and changed its name to “New Place;” and in the same year he assisted his father to recover the Ashbies estate, Mary Arden’s dower. So the prosperity of the poet increased from year to year. At thirty-four he thus writes of his wife, who was forty-two:—

“To me, fair friend, you never can be old;
For as you were when first your eye I eyed,
Such seems your beauty still.”

And in the 109th Sonnet, alluding to his absence from her in London, he writes:—

“O never say that I was false of heart,
Though absence seem’d my flame to qualify,
As easy might I from myself depart,
As from my soul, which in thy breast doth lie:
That is my home of love: if I have rang’d,
Like him that travels, I return again,

Just to the time, not with the time exchange'd,
 So that myself bring water for my stain.
 Never believe, though in my nature reign'd
 All frailties that besiege all kinds of blood,
 That it could so preposterously be stain'd,
 To leave for nothing all thy sum of good ;
 For nothing this wide universe I call,
 Save thou, my rose ; in it thou art my all."

Shakespeare's visits to London continued from time to time, and he is said to have furnished two plays yearly for the theatres. His friendship with Ben Jonson commenced in 1598. It appears that Jonson's play, "Every Man in his Humour," was refused by the players of Blackfriars, but being submitted to Shakespeare he praised it so heartily that they revoked their decision and accepted it, and Jonson and Shakespeare were fast friends ever after.

On account of the sauvity of his manners and his genial temperament, he acquired many pet names and diminutives. Johnson says :—"I loved the man on this side of idolatry." He was called by his friends "Gentle Shakespere," "Sweet Will," "Swan of Avon," "Gentle Willie," and others. And so his life passed quietly and prosperously to its termination, but before this, death had been busy with his relations ; for he had lost both his parents and his three brothers ; and by the death of his only son in childhood, he had no male inheritor of his property. His daughters married well. A short time before his death, his daughter Judith was married to Thomas Quynay, vintner and wine merchant, he being five years younger than herself—thus she trod in her father's footsteps.

Shakespeare prepared his will on the 25th of January, 1616—the year in which he died. He was then, he says, in "perfect health and memory, God be praised." His death followed hard upon the festivities attendant on his daughter's

wedding—whether it was occasioned or hastened by over indulgence on this convivial occasion, as has been hinted, must be left to conjecture; but, slightly altering a couplet in *Lara*—

“Charity upon the hops would dwell,
That ’twas not by such means our Shakespere fell.”

He died April 23rd, 1616.

On his tombstone may be traced the subjoined inscription, which has been the means of guarding his remains from sacrilegious touch, or friendly meddling:—

“Good friend, for Jesu’s sake forbear
To dig the dust enclosed heare:
Blest be ye man yt spares these stones,
And curst be ye yt moves my bones.”

These lines are supposed to have been “made by himself a little before his death.” His name does not appear on the stone, but that it covers his last resting place there can be no reasonable doubt.

A person of the name of Dowdall, alluding, in 1693, in a letter to Mr. Edward Southwell, to the above inscription, says:—“The clark that showed me this church is above 80 years old, he says that not one for feare of the curse above said dare touch his gravestone, though his wife and daughter did earnestly desire to be laid in the same grave with him.”

It has been thought remarkable that while Shakespere left the bulk of his property to his daughters, relations, and dependants, he should only have left to his wife his “second-best bed, and the furniture.” This fact has given rise to the idea that Shakespere and his wife were an ill-assorted pair, and that he did not render her due honour. This notion has been combatted on intelligible grounds; for it has been urged that as Mrs. Shakespere was amply provided for by dower

(which he may have added to), it was not necessary to augment her worldly possessions; and that as a special mark of his tender regard, he left her the bequest named in the will. In those days such a legacy was considered a mark of peculiar esteem, and often distinguished the wills of the period. Moreover she would not have been so desirous of being interred in the same grave, if their union had been an unhappy, or ill-assorted one.

Recurring to the will of Richard Hathaway, the father of Shakespere's wife, he is said to have left his daughter Ann only £6 13s. 4d., the *customary price of a play*! This fact leads us to presume that he had given her an ample dowry, as her "marriage portion," at the preliminary espousals of the enamoured pair, and further confirms our assumption in reference to the identity of the elderly couple in the picture. £6 13s. 4d. was also left by Robert Arden, in his will, to his daughter, John Shakespere's wife.

THE PILGRIMAGE TO STRATFORD.

Shakespere's birthplace has been transformed into a sort of Mecca, to which innumerable pilgrims have directed, and still direct their *hegira*. All sorts and conditions of men have engaged in this marvellous pilgrimage, and cut their names on the walls, ceiling, and beams of the poet's dwelling. Princes and nobles, men distinguished in science, literature, and art, foreigners, Americans, and English, have not disdained the aid of the knife, the stylus, or the pen, to commemorate their transient visit to the shrine of England's most notable worthy and highly honoured poet and dramatist. Numerous relics connected with the name of Shakespere are preserved in the Stratford Museum, among which is the supposed signet ring of the poet.

Many commemorative verses on Shakespere were written after his death, showing the esteem and affection of his friends and admirers. We shall content ourselves by quoting the lines penned by our national religious poet, John Milton:—

“ What need my Shakespere for his honored bones
The labour of an age in pilléd stones,
Or that his hallowed reliques should be hid
Under a star-y-pointing pyramid ?
Dear soune of memory, great heire of fame,
What need thou such dull witness of thy name ?
Thou in our wonder and astouishment,
Hast built thyselfe a lasting monument :
For whilst to th' shame of slow endeavouring art
Thy easie numbers flow, and that each heart
Hath from the leaves of thy unvalued booke,
Those Delphicke lines with deep impression tooke ;
Then thou, our fancy of herself hereaving,
Dost make us marhle with too much conceiving ;
And so sepúlchred in such pompe dust lie,
That kings for such a tombe would wish to die.”

CONCLUSION.

James the First, who loved the stage, accorded high honour to Shakespere, and it is written that the King was "pleased, with his own hand, to write an amicable letter to him;" the letter however is not extant. Among his friends we find the names of Henry Wriothesley, Earl of Southampton; Philip, Earl of Pembroke; the Earl of Montgomery; and the Lords Essex and Hunsdon. Ben Johnson thus writes of him:—"He was indeed most honest, and of an open and free nature; had an excellent fantasy, brave notions and gentle expressions, wherein he flowed with that facility that sometimes it was necessary that he should be stopped." Fuller, in his "Worthies," gives a poetico-prose description of the friendly pair in the following quaint excerpt:—"Many were the wit-combates between him and Ben Jonson, which two I beheld like a great Spanish galleon and an English man-of-war; Master Jonson (like the former) was built for higher learning, solid but slow in his performances; Shakespere, like the English man-of-war, lesser in bulk but lighter in sailing, could turn with all tides, tack about and take advantage of all winds by the quickness of his wit." In the Diary of the Rev. John Ward, Vicar of Stratford-on-Avon, who wrote in 1661-3, we find the subjoined paragraph:—"I have heard that Mr. Shakespere was a natural witt, without any art at all; he frequented the plays all his younger days, but in his elder days lived at Stratford, and supplied the

stage with two plays every year, and for it he had an allowance so large that he spent at the rate of a thousand a year *as I have heard*. Shakespere, Drayton, and Jonson had a merry meeting, and it seems drank too hard, for Shakespere died of a feavour there contracted." As here is so much of the "I have heard say," after the manner of the old gossipy chroniclers, we must receive this testimony *cum grano*, and pass on our way.

Shakespere's wife survived him seven years, and died on August 6, 1623, aged 67 years. The following is a free translation of the inscription in Latin, composed by Dr. John Hall (the husband of the poet's daughter Susanna), inscribed on his tombstone :—

"Thou, O mother, gavest me the breast,
Thou gavest milk and life ;
Alas ! for such great gifts, I, in return,
Give unto thee a sepulchre !
O, that some good angel would move
Away the stone from its mouth,
That thy form might come forth, even
As did the body of Christ !
But wishes are of no avail ! Come
Quickly, O Christ !
My mother, though shut up in the tomb,
Shall rise again and seek the stars."

Our labours will be aptly concluded by the subjoined

ACROSTIC.

Shakespere! not Proteus could more shapes assume!
How bright thy genius shines above thy tomb!
All-wondrous searcher of the mind and heart!
King o'er the wide domain of mental art,
E'en monarchs bow, and do thee homage here,
Supreme they hold thee in thy own true sphere!
Princes and judges, nobles, peasants, all,
Enhanted 'neath thy magic influence fall!
Rare source of Wisdom's golden treasures! lo!
Enlightened nations cry,—“What doth not Shakespere know!

FINIS.

